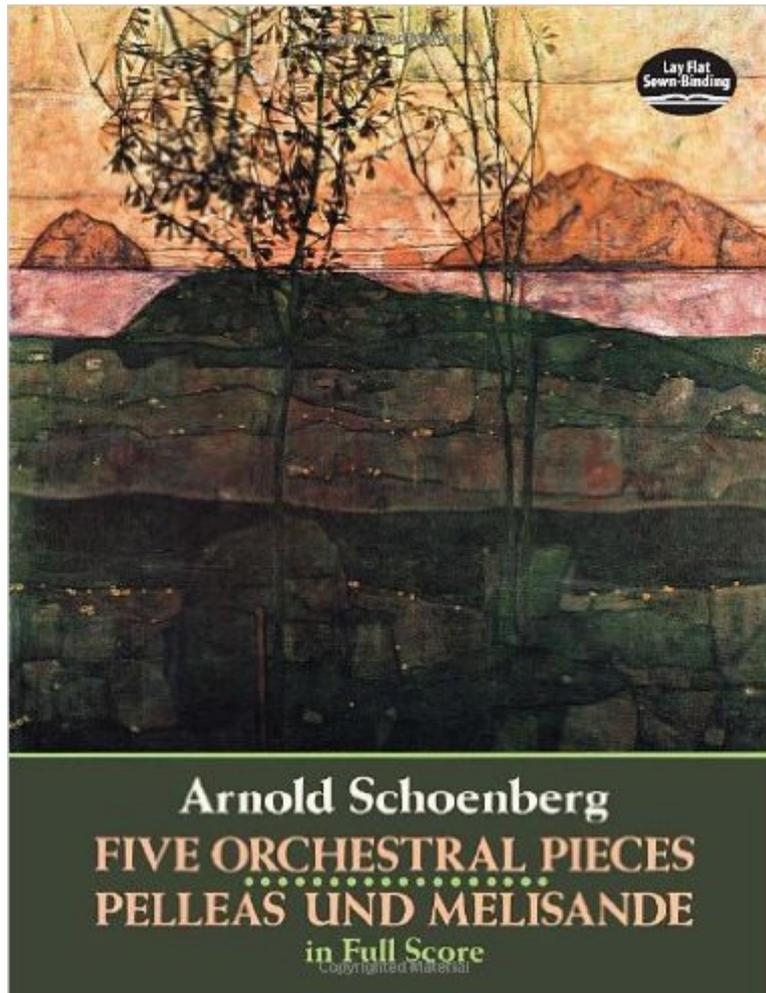


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Five Orchestral Pieces And Pelleas Und Melisande In Full Score (Dover Music Scores)



Synopsis

Perhaps more than any other composer of his time, Arnold Schoenberg (1874–1951) influenced the course of twentieth-century music. His compositional style moved progressively from lush, late Wagnerian chromaticism to a complete break with traditional tonality, later organized theoretically as "composition with twelve tones." This systematic control of all pitches evolved into a similar serialization of all of music's elements – a revolutionary advance that dominated international composition through most of this century. This edition of two of Schoenberg's most important orchestral works invites music lovers into the first steps of the revolution he helped bring about. The symphonic poem *Pelleas und Melisande* (1902), based on Maurice Maeterlinck's play, reveals Schoenberg's expanding chromatic language. The *Five Orchestral Pieces* (1909) demonstrates the composer's daring exploration of a music that renounces motivic connections as well as tonality. Both of these groundbreaking works are presented here in authoritative editions.

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Customer Reviews

Of the two pieces reprinted from Universal and Peters respectively in this volume, it's the former - the tone poem "*Pelleas und Melisande*" (Op.5), using the same subject matter as Debussy's opera - that's the more accessible. It follows logically upon "*Verkl arte Nacht*" (Op.4) and "*Gurrelieder*" (no opus number) both in terms of Schoenberg's evolution as a composer from his home-base of Late-Romanticism to Expressionism (a sort of intensified Romanticism) and also in

terms of his gradual departure from tonality. This departure didn't happen overnight (though it still was quick! - from "Verklärte Nacht", which is still quite tonal although it modulates a lot, to the "Songs of the Book of the Hanging-Gardens", where complete atonality is achieved, it took only 7 years!). However, once it happened, he never (with one exception - that of a piece commissioned by a school orchestra in the USA) returned to any true sort of tonality. This earlier piece is still tonal, but it already is more dissonant and less key-anchored compared to the other two works mentioned already, notably Part 1 of "Gurrelieder" (excluding the Song of the Wood-Dove) as well as "Verklärte Nacht". There are fewer traditional cadential-type passages - even at the ending one has no true "V-I" progression of any sort to establish the final d-minor key. Those that remain are ever-more overlaid with (chromatically-linked) dissonance and less pre-cadential preparation so as to make key-establishment less and less definitive (let alone secure!). [Even in the first two pages of the score one can't say that the tonality of d-minor is truly established at all!

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